

new techniques of repair – they began to work with sculpture and patterns to reimagine the prosthetic. For example, and I should note production and print there in this sense, the region had moved much closer to a history of modernity, based on the Latin-terminology of print, repairs, which means being able to go back to the original state.

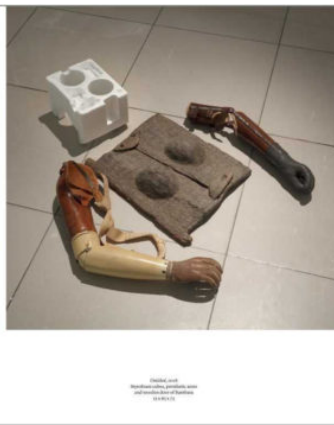
The First World War is the most interesting, significant event in modernity – probably the first collapse of modernity. And the ambition of going back to the original body to original shape was tied up with this modernist vision. That is how society modernised – one age fascinated with staying younger, covering wrinkles, all sorts of aging. This myth of the perfect is really for me like the profane of the world we're living in today, in this way, the notion of beauty is very important in this work too.

The other main components in this installation are displays of damaged and repaired traditional carved wooden faces from Africa. The place these masks in proximity to the images of damaged human faces as if setting up an equivalence between them. The juxtaposition of these two types of elements, which no normal Western museum would have put together, is very unsettling.

What interested me with this project was how to connect the facial injuries of soldiers with those broken artifacts that have been created and repaired in a more traditional or even ancient modern way. In Western society, the phrase of repair has become to erase all signs of the injury through these plastic faces that are almost like cast. In traditional societies, if it's the opposite they have ways to fix an injury that also keeps it visible. I've always been fascinated by scars, by the way that objects are used by their – broken, mended, and so on, and as I continued my research I also became fascinated by this difference between traditional and modern modes of repair – with one mode of repair that acknowledges the passing of time, and the other one that aims to deny the effects of time.

So you're contrasting two contrary aesthetics – one that embraces the traces of activity, and another that is trying to conceal or erase them.

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Kader Attia

The Museum of Emotion

£24.99

One of the rising stars in the international art scene, Kader Attia (b. 1970) is a French-Algerian multidisciplinary artist whose powerful yet complex images, objects and installations **examine the way cultures and histories have been constructed.**

Attia often **plays with the vocabulary of museums and architecture** to trouble the boundaries between different worlds, particularly **Western and non-Western**, through his use of re-appropriated and repaired everyday objects and ephemera, such as African masks, stapled paving cracks, assemblages of prostheses and photographs of surgical reconstruction.

An in-depth **interview with Hayward Gallery director Ralph Rugoff** explores the artist's major themes, while art historians and other experts draw out particular threads to examine in depth. Compact but wide-ranging, this is a **publication to be held in the hand – an indispensable first guide** to an artist with an exceptional perspective on the way humans think about their place in the world.

The book features an interview with Ralph Rugoff and essays by Nicola Clayton, Jean-Michel Frodon, Françoise Vergès and Giovanna Zapperi.

Published alongside Hayward Gallery's exhibition, London (12 February – 6 May 2019).

Key Selling Points

- Kader Attia has had solo exhibitions at many international museums including: **Whitechapel Gallery** (London), **The Power Plant** (Toronto), **Fundació Joan Miró** (Barcelona), **SMK** (Gent), and **MCA Sydney**

Product Details

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